1: Underhill E-5 (1931-1935)1946 NU28 Papago NU28

X539

There I could do nothing.
It was my cigarette smoke
Circling about.
It turned him (the rain god)
And set him facing me.

CEREMONIAL GESTURES

788 The Papago, when touching a sacred object, made the gesture of breathing in from it. It was also usual to pass it from head to foot over the body. Sometimes they touched special parts of the body with it: the forehead, the breast, the two shoulders, and the abdomen. A similar gesture was used in marking a child with white clay at the naming ceremony and when purifying a woman after puberty or childbirth.[8] It is so like the Catholic crossing that one wonders in reading the first accounts of the Spanish missionaries whether the many Indian converts were using a new Christian gesture or the pagan gesture which was traditional with them.

788 All Papago ceremonies were oriented, and in describing one the 822 informant always stooped and drew a diagram in the sand showing 823 where each participant was placed. East, the most sacred direction, was associated with the color white; north, the direction of evil, with black; west and south were variously associated with red, blue, and yellow. The circuit was counterclockwise, and the ceremonial number was four.

COSTUMES AND PARAPHERNALIA

● 792 The Papagos made little attempt to devise ceremonial costumes, for they did not have the materials for them. But they selected the dancers, male or female, for their long, glossy hair, which was worn loose. The exposed parts of their bodies were painted with patterns and colors, which differed for each ceremony. Only on the occasion of the prayer-stick festival was the rule of simplicity in dress abandoned. There the singers were masked and wore a sort of kilt, which seems to have resembled those used in the Pueblos; the masked Navitcu clowns wore feather headdresses.

[8] See Underhill, 1939, p. 157.

1: Underhill E-5 (1931-1935)1946 NU28 Papago NU28

[536] village marched singing into the camp of their opponents. They went straight to the dance ground, which they circled once counterclockwise, shouting. Then they took their places on the side of the plaza, which corresponded to the direction from which they had come, while their hosts sat at the opposite side.

Before the actual skipping dance there was a preliminary performance called *td'iwuñi* (jumping out), a ceremonial of challenge. The performer was a man called *kúata'k* (ant). The right half of his face was painted red, and the left black, while his arms and legs were red with white spots representing seeds. He wore a short kilt and carried a basket drum. In each hand he also carried an eagle wing-feather.

This man rushed in from the direction from which the challengers had come and hurled down his basket drum. Four singers appeared. One thumped the drum violently; and the other sang, while the "ant" stood in front of them, waving his feathers. After the song, the performers leaped up and rushed out, shouting. Four men, waiting with a blanket, received the "ant" into it, so that he seemed to disappear. Thus, he was escorted to the next point on the compass, in a counterclockwise direction, when he and the singers rushed in again, and the performance was repeated. This they did for all four points of the compass.

A more recent version of this prelude calls the performer merely "he who jumps out" and states that his face and body are painted white. He dances, accompanied by singers with one basket drum and four rattles. The song is sung four times at each point of the compass: twice tapping the basket, with rattles horizontal; twice scraping, with rattles vertical.

JUMPING OUT SONG

[539] 3. Longing to see the world,
Far, far yonder did I run.
Over there at the fields of the Hollow Place,
Far over there, did I rush out.(26)

The song was sung at the Hollow Place (San Xavier), but any other name might be inserted.

After this preliminary ceremony, the game leaders of the two

4: Joseph et al D, E-5 (1942-1943) 1949
NU28 Papago NU28

883 The adolescent boy is always casual and friendly with the women of the household. When the men are at home, they join the women working under the ramada, and everyone participates in the chatter and joking that ensues. Though most of the time the youth is away from his female relatives, he often stops at the house cluster for a few minutes during the day, bringing the women news of their men and any local gossip he has picked up. He occasionally lifts a heavy article for them or is helpful in some other way but is no longer expected to make himself generally useful around the house.

Outside the household the teen-age boy's most intimate associates are lads of his own age, but he is not limited to boys of his own village, for in herding or at the intervillage roundups he always meets and works with youths from other communities. It is not difficult to maintain these friendships, as a boy can usually catch a ride to another village or go on his own horse.

883 533 Many Papago boys of this age learn to play musical instruments, usually the violin or guitar. They play entirely by ear, learning the Mexican and American dance tunes from phonograph records. Two or three lads may spend many hours practicing together; the others always enjoy listening. Rarely does a boy under eighteen become proficient enough to play in the orchestra at a fiesta, except as a drummer, but, if he is an unusually good musician, he may replace a violinist or guitarist while the older man rests or eats.

883 527 292 Fiestas are great occasions for adolescent boys. They help to clean and decorate the dance ground and feast house. They keep the fires going and spread hot coals near the women's benches. For the celebration they dress in colorful cowboy clothes: freshly polished high-heeled boots, wide-brimmed hats, new jeans, bright silk shirts, and often leather belts or wristguards studded with colored glass.

882 527 273 The boys take no part in the religious phase of the fiesta, nor do they enter the church for rest as the girls of their age do. As they are too young to associate freely with men, but yet feel themselves much too grown up to stay with the women or play with small boys, the lads usually stand about the big fires and sometimes loiter around the parked cars where the bootleggers do business. It is not uncommon for boys as young as sixteen to have whiskey at a fiesta, but ordinarily they do much less drinking than the men. Some of the boys cannot afford expensive bootleg whiskey, and others are still under the influence of their mothers and grandmothers, who dread heavy drinking. [276] At any rate, few teen-age boys are involved in drunken fighting. Boys smoke openly and without fear of reprimand as soon as they have money for cigarettes.

883 The boys do not dance so constantly as the girls of their age, for they never

[Text continues on p. 156 - Analyst]

7: Lumholtz N-5 (1909-1910)1912
NU28 Papago NU28

cepted. He immediately commenced to move his things out so as to give space enough for my cot. The tiny house had a good roof of greasewood branches covered with earth. A few yards in front of the door-opening, toward the west, was the usual arrangement of a jacal that provided a grateful shade. The Indians had arrived here only the day before, and the old man had decorated the door-posts with fresh greasewood branches, which gave the modest habitation a festive and cheerful appearance. I felt comfortable in my new quarters, and prepared to stay here for several weeks.

Among the friends I gradually made was one whose civilized name was Simon, who became of great service in helping me to get specimens and information from the Indians. He made a good beginning himself by selling me his clown's outfit, more or less complete, an unexpected discovery in these days when advancing civilization is destroying all the sacred emblems, customs, and beliefs of the natives. These were implements used at the great harvest feast, *víkita*, which is given every four years at Santa Rosa. The name is derived from the word *viiki*, by which is designated the finest and smallest plumes of the vulture. Manifold preparations are made for the event, which comes off in the "inner bone" moon, about November or December, after the harvesting of corn, beans, pumpkins, and melons. The participants dress up and practise their parts in a large, open, square enclosure of brushwood fences, where afterward many ceremonial objects which were carried about during the festivities are left. I was told that

7: Lumholtz N-5 (1909-1910) 1912
NU28 Papago NU28

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Front

Back

THE CLOWN AT THE GREAT FEAST OF SANTA ROSA

343

MY CAMP AT SANTA ROSA

[Facing p. 92]

7: Lumholtz N-5 (1909-1910)1912
NU28 Papago NU28

smart turnout with two white horses and had a well-fed dog running alongside. He wore spectacles and brought his family with him. It was a curious assemblage in the desert. There was as yet no shouting to be heard or any other noise than that of wagons rolling and horses galloping over the sandy ground, but the scene was one of bustling activity that reminded one of a race-track meeting.

The ceremonies began at noon and only a minority of those present could sit down on the dancing place and take an active part; most of them had to be spectators, standing or sitting on their horses around the square of human rows. Beyond these, wagons had been drawn up which were filled with standing spectators. The chief passed me in the throng and said he was glad to see me at the feast. He hoped I would make the most of it and see everything; I thought he might have invited me to take a seat among those on the "ground floor." However, any one who liked was free to do so if he were able to squeeze himself in. As it was, I preferred to be where I stood.

People were in their very best finery, and some of the women were a sight to behold in gaudy colors, not exactly the cheapest stuff, for the present-day Papago is well-to-do and wants the best, although he does not want to pay high prices. The most conspicuous dresses seemed to be made from mercerized silk, very thin, and were fair copies of the prevailing fashions among white women in town or on the ranch. The Papago woman is clever and cuts her clothes herself, sewing

7: Lumholtz N-5 (1909-1910) 1912
NU28 Papago NU28

them on the machine, which she owns or borrows from her more fortunate sisters. Petticoats are considered less necessary. At Juan's ranch, on which was my camp, the women folks had been working for two days to get their dresses ready for this occasion. Until midnight the running of the sewing machine could be heard from the little house I had at first occupied.

The ceremonies and speeches proceeded in the same manner as those I had witnessed before. The wine was distributed only to the fortunate ones seated in the square, and there was not much of it either. After an hour the whole affair was over and people dispersed to the different houses, where the brew of the season was awaiting them. To be present at the revelries which followed was not pleasant. It was a good-tempered crowd, but drunken people are nuisances, whether in civilization or among barbarians. However, if anything, there is some excuse for a barbarian to get drunk, for he thinks it is the will of the gods, and that it helps to bring about rain. Moreover, his native intoxicant, indulged in only on certain religious occasions, does not do him much physical harm.

There were some ludicrous sights to behold, mingled with pathetic. Two women on the point of starting for home were seated in a wagon, both visibly under the influence of the sahuaro wine. They were conversing and weeping in their effusive feelings for each other, while a suckling infant at the breast of one of them was adding to the wail from a quite different sentiment. A thick-set, resolute woman with a nice face, an acquaint-

13:Davis E-5 (1920)1920 NU28 Papago NU28

796 masks crowned with feathers on their heads and carrying in their hands wands decorated with bunches of eagle-feathers on each end and in the middle, danced all night opposite each other, singing at the same time in a falsetto voice. After dancing for five or ten minutes the men discarded their masks and wands, and rested for a like period.

[537] About midnight, the old man who had entire charge delivered a speech in which he said that "Montezuma" had given this ceremony to the people and desired it to be continued, at the same time urging the young men to learn it, as but few of the old men remained who understood the legend and the ceremony.

796 292 Before sunrise on the morning of the fifth, the people dressed in holiday clothes and went out to the fiesta grounds to witness the opening of the principal day. In the booths preparations were being made behind improvised curtains, and as the sun rose, the principal figures, robed in red blankets with girdles of shells and bells, and wearing masks crowned with eagle-feathers, went forward to the singers' booth, about 300

13:Davis E-5 (1920) 1920 NU28 Papago NU28

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feet to the west, accompanied by assistants robed in blankets, cut poncho-style, with bare arms and legs painted white. There were three assistants to each group, and as they advanced they sprinkled libations of cornmeal from small clam-shells that each held in the left hand. The masked men carried wands, about four feet long, decorated with bunches of eagle-plumes fastened to each end and in the middle. Each plume was fastened with sinew to a deerskin thong, and these were tied in bunches. The assistants wore gray blankets and turbans made of red bandanas, and carried shells of cornmeal. The meal which figures in the ceremony is made only from corn that grows in double or twin ears. In the turbans were inserted four eagle-feathers attached to short sticks. Above the feet of each man were fastened deerskin anklets, circled with small rattles of tough cocoons filled with fine sand. As they neared the singers' booths they crossed on each side, then turned and came back to the booth from which they had started, and took off their ceremonial robes. In the singers'

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M52
E52
PL. XIV

PARADING THE BANNER
(Photograph by Joseph Menager)

13:Davis E-5 (1920)1920 NU28 Papago NU28
[facing p. 178]

16: Hayden U-S (1936) 1937 NU28 Papago NU28

THE VIKITA CEREMONY OF THE PAPAGO

By Julian Hayden

796 In November, 1936, a dance, marking the end of a four year period, and apparently combining a harvest ceremony with a rain dance and possibly a commemoration of the sacrifice of the children, was held at old Santa Rosa, Papagueria. The dance, scheduled for 1935, but for some reason deferred till 1936, began November 1 at old Santa Rosa and continued there for ten days. On November 11 a ceremony was held at the shrine of the children, west of old Santa Rosa. A second ten day dance began there on the twelfth, reaching its climax and its end on Saturday, November 21. The following is an eye-witness account of events taking
114 place from twelve noon Friday, the 20th, to the end at four PM, Saturday, November 21.

Our party, composed of Charlie R. Steen, Junior Naturalist, Southwestern Monuments, Isabelle Pendleton and Julian D. Hayden, of Pueblo Grande, Phoenix, Arizona, reached Anegam, a large Papago village about two miles north of new Santa Rosa, at twelve noon on Friday. Stopping on the south border of the village, we heard singing and jangling of
[499] bells in the brush nearby, and saw wagonloads of Papagoes in holiday dress driving into the brush in the direction of the singing. A passing vaquero told us that it was permitted for white men to witness the dancing, so we followed a trail through the mesquite into a clearing, in which stood a dozen or more wagons, each with its family sitting in it or standing nearby.

796 In the clearing was a circular enclosure of tall arrowweeds, about
[417] ten feet in diameter, with an opening on the east side. A group of eight masked and costumed men was dancing in front of this enclosure, attended by a line of thirteen male singers, in work clothes, each man or boy with the half of a gourd tied over his face. Within the enclosure were several old men, also in work clothes, who apparently supervised the distribution of the articles carried by the members of the chorus. These, with an old man outside, seemed also to direct the dancing, correcting steps and gestures.

COSTUMES

796 Since the costumes of the masked dancers were the same, except for
292 minor individual variations, as those worn on Saturday, they are described
536 now. All wore great headdresses of turkey tail feathers, arranged in a
[237] clump tied to the top of the masks. Long feathers, one on either side of the clump, made by tying two or more feathers end to end, with white and in some cases red downy plumes tied to the upper ends, stood erect and waving above the headdress proper. The sack-like masks of deerskin or canvas had small eyeholes and a mouthhole, reached down over the shoulders, and had deeply fringed lower borders. The faces of these

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masks were painted in a black chevron pattern, the chevrons arranged in columns side by side, about an inch wide.

Attached to the back of the mask, below the clump of feathers and at about the base of the head, was a strap or panel of variously colored cloth or canvas, hanging free, usually about 4 to 6" wide, and reaching to the small of the back. This panel was fringed, usually with short turkey feathers, and had ornaments fastened to it. These ornaments were, variously, of tin, cut into diamonds, squares, or circles, of mirrors large and small, of cutout paper figures representing both a person picking sahuaro fruit and a curious human figure with what seemed to be horns on its head. One back strap had the chrome plated hub [111] shields of an Essex and Plymouth automobile fastened to it, brilliantly polished. Several had spread hawk wings tied to the panel edges in [825] place of the turkey feather fringe. Others had the tail feathers of the Western Red Tail Hawk arranged side by side across the bottom, with turkey feather fringe on the sides; another had the spread tail of a similar hawk tied across the bottom. The fringe of one strap was of the green imitation grass used in Christmas decorations. Another had, in place of the usual panel, a medallion about two feet in diameter, of long hawk or eagle feathers arranged radially about a small central disc, and attached to the headdress by a slender strap.

Many or all masks had a braid or twist of horsehair or human hair attached to each side, hanging down over the dancer's breast, and ornamented with tufts of red down or other bright plumes.

The dancers wore white garments reaching to the knees, usually sleeveless. Some of these shifts or tunics were opened up the side from hem to armhole, with overlapping edges apparently held closed by the belts which the men wore. Others wore plain tunics without the side opening. The belts were varied. Many were of wide canvas, with [534] cowbells and dinner gongs tied to them. These sometimes had a fringe of tinklers, made of cones of rolled tin five or six inches in length, hung by thread or copper wire from the lower edge of the belt. One man wore several immense brass bells, resembling sleighbells, three or more inches in diameter, on his belt. While most belts had a few bells, several were solidly hung with them.

Many dancers, in addition to a narrow belt with bells tied on it, wore fringed aprons, consisting of two roughly semi-circular pieces of canvas, one before and one behind, joined at the hips with string. One at least wore a black apron. Another dancer wore a cloth cartridge belt, with large wooden cartridges four inches long, painted red and blue, in the loops. At least one dancer wore a machete, in its scabbard, stuck through his belt. Some carried pouches attached to their tunics below the right breast, and several of these pouches looked suspiciously like ladies' handbags.

VIKITA CEREMONY OF THE PAPAGO (CONT.)

All the dancers carried quivers of arrows, the quivers being made of canvas, painted red or left natural color, or of skins. At least one quiver was made of the entire skin of a kit fox. These quivers were fastened across the small of the back at an angle, open end up and to the dancer's right. Many quivers were fringed. 796 292 411

Two or more men carried imitation powderhorns of cowhorn, in one case carried slung over the left shoulder and resting on the right hip, in the other, tied to the belt on the right side.

The dancers' arms and legs were bare, though a few men had shirt sleeves and Levi legs rolled up and showing beneath the tunic. Legs and arms were painted with what seemed to be white clay, decorated with groups of short vertical lines, done both in red paint and by scraping off the clay. 292 796 [302]

On the left wrist the dancers wore ornaments of skin, canvas, or of both. One wore the entire skin of a ringtailed cat wrapped around his wrist, the tail dangling. Other wrist decorations were made by wrapping the end of a long strip of material, two to four inches wide, once about the wrist, letting the end dangle a foot or more. These were often fringed, or had plumes tied to them, and were painted in colors. Many were red with white geometric patterns; one was yellow with diagonal green lines. [301]

Each dancer carried a wooden arrow, fletched with turkey feathers, the point carved out the wooden shaft, or carried a wooden wand or lance, in the left hand. These were red, with white banding. In the right hand most carried a bow made of grotesquely twisted wood. These bows ranged from two to two and one half feet long, and were also painted red with white banding. A few men carried wooden guns, one being made of a twinned saguaro rib, the butt representing the stock, and the ribs the barrels of a double barrelled shotgun. One or two men carried cheap commercial popguns. Several men with guns carried arrows in their left hands, though others carried wands and used them as ramrods. 293 796

Legs were bare from knee down, and the dancers wore anklets of black leather or of black cloth on which were sewed one or more rows of cocoons, fastened by one end. One dancer's anklets were solidly covered with cocoons, as if he had strung them and wrapped the string spirally about his ankle. All dancers wore sandals, of leather soles tied on with thongs. In some cases cocoons were sewn to the ankle binding, on the outside. 292 796

The chorus was made up of both men and boys, and each member carried ceremonial objects in both hands. All but two were bare headed, and wore halves of gourds bound over their faces. These gourds were decorated with horizontal zones of color, consisting of a blue band one and one-half or two inches wide at eye level, a red zone, extending 796 292 531

VIKITA CEREMONY OF THE PAPAGO (CONT.)

796 292 531 from the blue to the top of the mask, probably painted with ochre, which bore white figures in dots or short lines, and the lower zone in white, probably clay, which extended to the bottom of the mask and bore designs in red, which varied with each mask. All these red patterns resembled the typical Papago black-on-red pottery designs, consisting of scrolls, hachuring, diagonal lines, diamonds, etc.

796 292 The two choristers who did not wear gourd masks were small boys, who wore instead sack-like coverings of canvas which fitted down over their shoulders. These were not fringed. On the crowns was a clump of mustard yellow material, possibly dyed cornhusks, about two inches in diameter and an inch high. The masks had eyeholes, round ears of some thick material, possibly rawhide, about two inches long semi-circular and concave, and plugs or round wooden sticks, each about three-quarters of an inch in diameter and three inches long, fastened to the mask in place of a mouthhole. One of these was straight with squared end, the other was hooked and pointed. They were not painted, nor did the masks bear any painting.

DANCE MOVEMENTS, SONG, RITUAL OBJECTS

796 533 535 The dancers and chorus at this noon ceremony on Friday performed evolutions which were simpler and less elaborate than those performed on Saturday. The chorus entered the enclosure and there received from the old man the objects which its members were to carry. The dancers meanwhile waited outside the enclosure, posturing and treading the ground and jingling their bells. When the choristers had received their equipment, they formed in line in front of the enclosure and marched single file around it, contra-clockwise, preceded by the dancers, who leaped and ran and cavorted in front of them. When they had completed the circuit, the chorus came to rest, facing south, the leader nearest the enclosure, and the dancers stopped before the entrance, in front of the chorus, in a group. During this march the chorus was singing, and continued to sing after halting, raising and lowering their right heels in time to the song. The dancers shuffled or stamped or leapt into the air as they pleased, always in time to the song. They did not follow any fixed pattern in their movements about the dance ground, but milled about in a group, some dancing in one spot throughout.

796 533 The song, always to the same tune, seeming to be repetitive generally in the pattern a-a-b-b-a, was wordless, the syllable o-o-o-oh being used throughout, although words may have been rendered indistinguishable by the muffling of the masks. The time was the same throughout the song, but the rhythm was varied. The range of notes was short, probably not exceeding an octave. At the end of the pattern, the chorus repeated twice a long drawnout o-o-o-oh, each beginning on the same note, increasing in volume and rising about a half tone, held for a moment and ending in a slight diminuendo and a very slight drop in tone. At the

one which was to march out with the dancers, and one which was to remain inside. Singing began, the same song as that sung during the night, and one chorus, of about fifteen singers, in elaborate costume, emerged from the enclosure and, preceded by the herd of dancers, marched to the dance floor. This chorus sang independently of the chorus inside. 796

Meanwhile, from somewhere came two score or more of men, all in army overcoats, who lined up against the west side of the enclosure outside, some standing, some sitting, as though they were privileged persons occupying reserved seats.

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The chorus carried, the first time, the triangular forms of cotton, representing, we were told, clouds, the brown zigzag lines signifying lightning. The costumes of the chorus were, in the main, as follows. Each man or boy, most were in their teens, was stripped to the waist, with bare legs and feet. They wore skirts brilliantly colored, both of cotton and of rayon, reaching to the knees. Many of these skirts had had panels in contrasting colors sewn to them, and one in particular had a vertical red panel on the left side of a blue skirt, with the four playing card symbols appliqued on it in blue. Several had Christmas tree decorations, tinsel, glass balls, etc., sewn to their skirts. Each chorister had, stuck in his belt behind, a pair of bull roarer sticks, nearly all of which were red, with white decoration. They all were anklets of black material with cocoons sewn to them.

From the waist up the choristers were painted red, spotted all over with inch wide circular daubs of white clay. About their necks all wore bright silk rodeo neckerchiefs. One boy wore a mirror strapped across his chest with bright ribbons. Several boys wore strands of Christmas tinsel, like crossed bandoliers, over their shoulders. All wore the gourd masks, with the exception of the two little boys who wore the sacklike masks described above. These boys also wore skirts. [302]

At the head of the chorus, which marched in single file except when several had to help carry floats, the two little boys trotting alongside near the head of the column, was a leader. This leader, a middle-aged man, was clad in a plain white tunic, belted at the waist and reaching to the knees. His legs were painted white, and he wore sandals; his arms were bare and painted white, his hands were black. About his head he wore a white band in which on the left side was stuck a long tail feather of hawk or eagle. The upper half of his face was painted black, and the lower half smeared with white.

This leader carried in the crook of his left arm a deep tray basket of Pima manufacture, about 18" in diameter, painted white and black inside and out in alternate eighths. In the basket was white meal, which held in place four sectors of short, dark turkey feathers, lying against the inside of the basket. 796 293 285

VIKITA CEREMONY OF THE PAPAGO (CONT.)

7% 533 The chorus marched to the dance floor in single file, the leader, head bowed, in front. While the dancers, numbering about 34, grouped themselves near the center of the dance floor, the chorus halted facing south, on the north edge of the floor. Here they sang for a few moments, repeating the song more than once, the dancers jangling their bells at each long drawn out tone. Then the chorus marched again, still singing, making a complete circuit of the floor, while the dancers remained in the center, still dancing. This circle was about 35' in diameter. The chorus halted in front of the lean-to, facing east, and sang the tune through several times, possibly four in all. The leader, when the chorus had halted, walked back along the line, tossing a pinch of meal upon each one in turn. Then the chorus, ending the song, followed their leader in single file off the dance floor, marching along the south side of the enclosure and into it, while the dancers ran on ahead and waited for them outside, near the northwest corner.

Inside the enclosure, the second chorus, in similar costume, had been singing, holding the objects which the marching chorus was to carry on its next circuit. A number of times this chorus ended its song before the marchers had arrived, and waited in silence until they had entered. The outside group took the objects, and formed again at the entrance and began the march, resuming their song while the inside chorus received new objects from attendants and began the song also.

7% 292 In the entrance of the lean-to, facing east, stood six people in costume, who apparently paid no attention to the dancers and chorus. Two girls in their teens, one younger than the other, stood side by side in the center of the entrance. They were flanked by two boys, one on each side, who in turn were flanked by two middle-aged men. The two men wore costumes similar to that worn by the chorus leader, were similarly painted, and held the baskets of meal. The two boys were nude to the waist, wore brightly colored skirts, and were bare legged and barefooted. The left half of their heads and torsos was painted black. Each wore a white head band with a feather stuck in the back of it. In their left hands each held a miniature bow and arrow, also painted black. The two girls wore ankle length skirts of bright material, one of brilliant green rayon, and were barefoot. Their arms and shoulders were bare, their upper clothing consisting of two wide ribbons or sashes crossed over the breasts and reaching the waist. The younger girl, in the green skirt, wore purple ribbons. These girls held in their right hands husked ears of white corn.

7% 533 An old man who seemed to be attendant upon these four young people was dressed in blue denim trousers and coat, and wore a headband and feather. Inside the lean-to was a seated man in a white tunic and head band, with the lower half of his face painted white. His arms and hands were also white. He had in front of him several large bowl shaped baskets, inverted, and painted white. Throughout the morning he beat on one of these baskets with a stick, in slow even tempo, the beats about

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DESCRIPTION OF PLATES 1 TO 6

1 - Member of the chorus

2 - Objects carried by chorus and dancers

3 - Dancer, front view

4 - Dancer, rear view

5 - Costume of chorus leader and of the attendants in the lean-to

6 - Lean-to with attendants and four young people

[p. 272(A)]

16: Hayden U-5 (1936) 1937 NU28 Papago NU28

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PLATE NO. 1

[p. 272(B)]

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[p. 172 (D)]

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PLATE
NO 4

[p. 272 (E)]

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PLATE NO 5

[p. 272(F)]

16: Hayden U-5 (1936) 1937 NU28 Papago NU28

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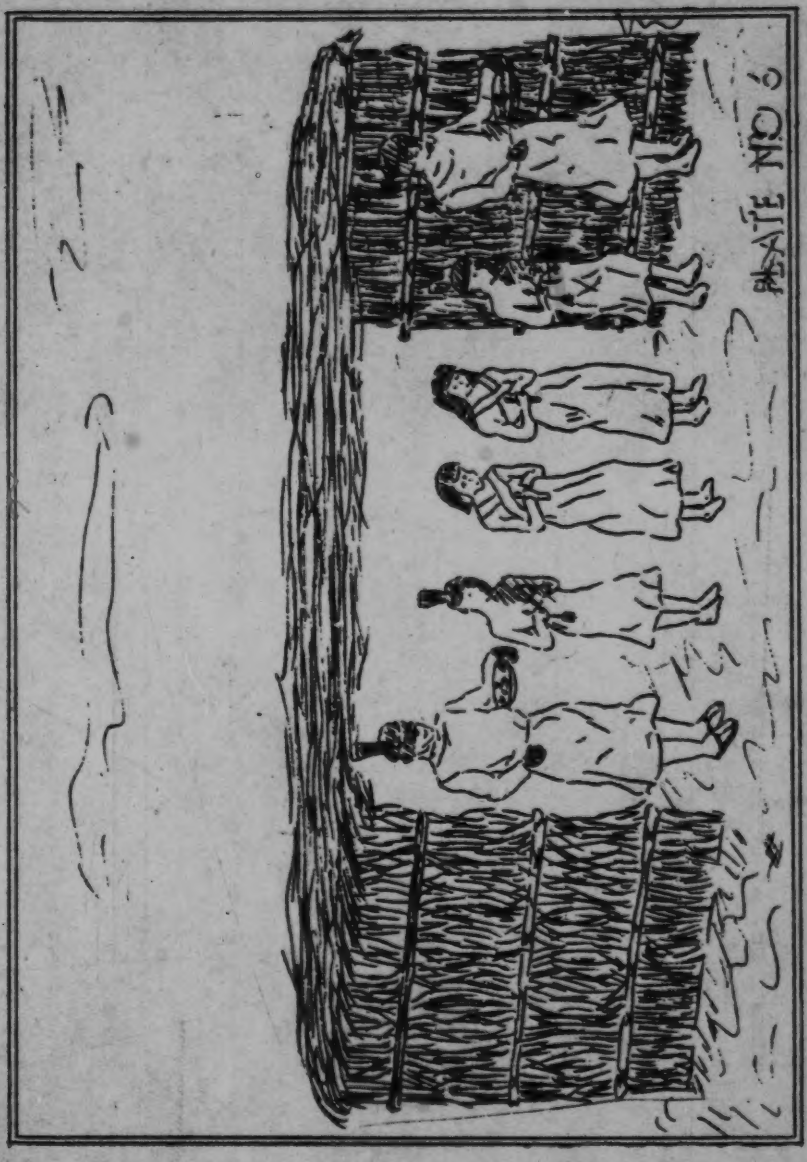

[p.272(G)]

17;Castetter & Underhill N,E-5 (1931-1934) 1935
NU28 Papago NU28

241 the buckskin lacing. Another type of sandal is described as made of two thicknesses of deerskin dyed red and bound to-
[556] gether at the edge with white deerskin. The "rich" had buckskin moccasins to the knee.

415 Pouches were made for carrying tobacco, paints and
281 fetishes, the simplest being a round piece of dressed buck-skin fringed all around the edge and tied up with a thong.
[326] All those made at present are of dyed buckskin (colored red
329 with dye from the root of *Krameria glandulosa)* made of two semi-circular pieces sewed together, with fringe around the
[284] seam and a flap fastened by a knot of thong serving as a button. Others were made of rabbit skin *(Lepus* sp.) or sometimes fox *(Vulpes fulvus)* with the fur left on.

291 No headdress was ordinarily worn, although warriors
292 had various caps and ornaments. The *siwoṭ* was a single upright plume, stuck in a headband which might be woven or be merely a deerskin thong. The *pitcpoṭ* was a row of feathers around the head like a crown thrust under a buck-skin band. A more elaborate bonnet was the *acki wonam* —a buckskin cap with upright feathers sewed closely all over it with an especially high tuft on the top. There is also mention of a cap of peccary skin *(Pecari angulatus)*
[237] fitting closely to the head with upright eagle *(Aquila chrysaetos)* or hawk feathers (because they are the best fighters) sewed around its edge and a mask of buckskin hanging over the face and tied around the neck. Warriors might also tie a bunch of eagledown to the hair at the top of the head, or some long feathers to the hair at the back.

302 Men wishing to keep their hair out of their eyes tied it
284 with a deerskin thong, or for gala occasions with a woven headband of red and white cotton. For war they tied it at the back of the neck with a deerskin thong, then twisted the mass into a short club wound about with deerskin, and this was specifically called the war knot. Women always wore their hair loose except for a thong or a twist of grass tied around the forehead while working. In racing they brought the whole mass of hair up over the forehead and back again,